

In Flanders Fields
TB, piano (opt. tr. and hn.)

Timothy C. Takach

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Timothy C. Takach

In Flanders Fields from *We, the Unknown*

for TB choir and piano (or trumpet and horn)

Commissioned by Heartland Men's Chorus, Kansas City, Missouri.
This movement is made possible by Matthew Schulte to honor his great uncle,
James Robert Schulte, who paid the ultimate sacrifice in the Korean War.

The larger work *We, the Unknown* was commissioned and premiered by the Heartland Men's Chorus in Kansas City, MO in June, 2018. The piece questions who might be buried in the Tomb of the Unknown Soldier and pays tribute to all who have served their country, often in silence.



HONESTY &
ACCESSIBILITY &
CRAFT

Text:

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved, and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

— *Lt.-Col. John McCrae (1872 - 1918)*

Notes from the composer:

It was a challenge to set McCrae's famous poem for the larger work *We, the Unknown*. First of all, it's such a well-known text, and has been set so many times over the years. Second of all, when I was in Cantus I sang Christine Donkin's setting a number of times, and her setting is gorgeous and perfect. How could I compete with that?

There's something that is equally proud and melancholy about this poem. The motives from the horn and trumpet have shades of triumph, but there's also an unsettled feeling in those major seconds throughout. The singers' lines are lyrical, and are filled with a great sense of yearning. They are asking us to finish what they began, for even though they die, they cannot rest until the conflict has been resolved.

— *Timothy C. Takach (2019)*

Commissioned by Heartland Men's Chorus, Kansas City, Missouri, to commemorate the World War I Centennial and all who have served causes greater than themselves. Dustin S. Cates, Artistic Director.

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In Flanders Fields

John McCrae

for TB, piano (or trumpet and horn)

Timothy C. Takach

Reverent $\text{♩} = 69-72$

Tenor

Bass

mf *mp*

If performed with trumpet and horn, piano part is omitted.

6

T *mf*

B *mf*

In Flan - ders fields the pop - pies blow Be - tween the

In Flan - ders fields the pop - pies blow Be - tween the

mf

9

T *p*

B *p*

cross - es, row on row, That mark our place; and in the

cross - es, row on row, That mark our place; and in the

mp *p*



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12

T sky The larks, still brave - ly sing - ing, fly _____ Scarce

B sky The larks, still brave - ly sing - ing, fly _____ Scarce

mp *mf* *f*

15

T heard a - mid the guns be - low.

B heard a - mid the guns be - low.

mp *p*

19

T We are the Dead. Short days a - go We lived, felt dawn, _____

B We are the Dead. Short days a - go We lived, felt dawn, _____

mp

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22

T *f* saw sun-set glow, *f* Loved and were loved, *mp*

B *f* saw sun-set glow, *f* Loved and were loved, *mp*

mf *f*

26

T *f* and now we lie, In Flan - ders fields. *f* Take up our quar - rel

B *f* and now we lie, In Flan - ders fields. *f* Take up our quar - rel

p *mf* *f*

31

T *mf* with the foe: To you from fail - ing hands we throw The torch; be yours to

B *mf* with the foe: To you from fail - ing hands we throw The torch; be yours to

mf

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34 *f* *ff* *mf*

T hold it high. Hold it high.

B hold it high. Hold it high.

f *ff* *mf*

mp *mf*

These 2 bars are only played in performance if needed.

39 *p*

T If ye break faith with us who die We shall not

B If ye break faith with us who die We shall not

p

mp *p*

43 *mp* *p*

T sleep, though pop - pies grow In Flan - ders fields.

B sleep, though pop - pies grow In Flan - ders fields.

mp *p*

mp *p*

8va - - - -

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Inspired by captivating narrative, speculative fiction and making humans better through art, the music of Timothy C. Takach is a mainstay in the concert world. Applauded for his melodic lines, thoughtful text choices and rich, intriguing harmonies, Takach has received commissions and performances from GRAMMY Award-winning ensembles Roomful of Teeth and the St. Paul Chamber Orchestra, the St. Olaf Band, Lorelei Ensemble, True Concord Voices and Orchestra, and numerous other organizations. His compositions have been performed on A Prairie Home Companion, The Boston Pops holiday tour and at venues such as the Library of Congress, Kennedy Center and Royal Opera House Muscat. Takach is a co-creator of the theatrical production of *All is Calm: the Christmas Truce of 1914*, by Peter Rothstein, and won the 2024 Domenic J. Pellicciotti Opera Composition Prize for *Computing Venus* with librettist Caitlin Vincent.

Takach's a cappella choral symphony *Helios* is "larger than life, as if the piece were accompanied by an orchestra" and is "complemented with brilliant visuals created by CandyStations" (Tucson.com). In 2023 the James Sewell Ballet premiered his ballet *Unfashioned Creature* in St. Paul, MN. Takach was a co-founder, singer and Artistic Co-Director of the vocal ensemble Cantus and has frequent national work as a composer-in-residence, clinician and lecturer. He lives in Minneapolis with his wife and two sons.

Selected vocal works by Timothy C. Takach:

Mixed Voices

And I Saw		SATB div. a cappella
Crossroads		SATB, piano
Even in My Time		3-part treble, piano
Fragile		SATB, hand drum
I Am Growing Flowers		SSATB, a cappella
I Belong in My Skin		SATB, piano
Joseph		SATB a cappella
Luminous Beings		SATB a cappella, opt. SATB soli
Mantra	(Graphite Publishing)	SATB, piano
MOMENTS IN FILM: A Mural of Change		SATB, piano
MOMENTS IN FILM: Flying Solo		SATB, piano
Neither Angels, Nor Demons, Nor Powers	(Graphite Publishing)	SSATBB a cappella
One Boy Told Me		SATB, piano

Treble Voices

And I Saw		SSAA div. a cappella
Bahihii Waaliidkay Dhaqay		2-part, piano
Cassiopeia		SSA a cappella
How to Triumph Like a Girl	(Graphite Publishing)	SSA, piano
There is No Rose	(Lorelei Ensemble)	SSAA, SS soli, a cappella
Together, Unafraid		SSA, piano
She Tore a Map	(Graphite Publishing)	SA, piano

TB Voices

Empty		TB (opt. div), piano, opt. djembe
Every Fire		TTBB, piano
Goodbye, Then		TBB choir, Bb clarinet, piano
Kin		TB, piano
Mad		TB, piano
Original Harmony	(Colla Voce)	TTBB a cappella
Rough Beast		TTBB, percussion
Salve Regina	(Graphite Publishing)	TBB semi-chorus, TTBB a cappella

Large Works

At Home (ca. 15')		SATB, flute, clarinet
Born For This (ca. 16')		SATB and piano, chamber ensemble, or concert band
Changed by Beauty (ca. 18')		SATB, cello
Helios (ca. 65')		SATB a cappella
Rose Ever Blooming (ca. 55') composed with Jocelyn Hagen		SATB, orchestra
The Longest Nights (ca. 21')		SATB, piano or string quartet
This is How You Love (ca. 35') composed with Jocelyn Hagen		SATB div. a cappella
True North (ca. 16')		SATB, chamber orchestra
Unfashioned Creature (ca. 41'), a ballet		SATB, cello, percussion, dancers
We, the Unknown (ca. 40')		TTBB, soloists, chamber orchestra